



# Gunagrahi

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Music and Dance

Greetings



Dr. A.H. Ramarao

Honour to artists



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## ಸಾಮಾಜಿಕ ನ್ಯಾಯದೊಂದಿಗೆ ಸಮಾನತೆ

ಶೈಕ್ಷಣಿಕವಾಗಿ ಮತ್ತು ಆರ್ಥಿಕವಾಗಿ ಹಿಂದುಳಿದ ಸಾಮಾಜಿಕವಾಗಿ ಶೋಷಿತರಾದವರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ವಿಶೇಷ ಒತ್ತು ಕೊಟ್ಟು ಅವರಿಗೆ ಸಾಮಾಜಿಕ ನ್ಯಾಯ ಒದಗಿಸಿದಲ್ಲಿ ಮಾತ್ರ ಸಮಾನತೆ ಸಾಧಿಸುವುದು ಸಾಧ್ಯ. ಇದು ಸರ್ವೇಜನಿಕ ಸುಖನೋಭವಂತು ಎಂಬ ಧ್ಯೇಯ ಈಡೇರಿಕೆಗೆ ಕಾರಣವಾಗುವುದು. ದೂರದೃಷ್ಟಿ ನಾಯಕ ಶ್ರೀ.ಎಸ್.ಎಂ.ಕೃಷ್ಣ ವರ ನೇತೃತ್ವದ ಪ್ರಸಕ್ತ ಸರ್ಕಾರದ ಮಹೋದ್ದೇಶವೇ ಇದು. ಈ ದಿವಸದಲ್ಲಿ, ಸರ್ಕಾರ ಹಿಂದುಳಿದವರ ಅಲ್ಪಸಂಖ್ಯಾತರ, ದೀನದಲಿತರ ಹಾಗೂ ಶೋಷಿತರ ಕಲ್ಯಾಣಕ್ಕಾಗಿ ನೂತನ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರೂಪಿಸಿ, ಅನುಷ್ಠಾನಗೊಳಿಸುವ ಮೂಲಕ ಅವರಲ್ಲಿ ಹೊಸ ಆಶಾಕಿರಣವನ್ನೇ ಮೂಡಿಸಿದೆ.

### ಸಮಾಜ ಕಲ್ಯಾಣ ಇಲಾಖೆ-ಯೋಜನೆಗಳು ಮತ್ತು ಸಾಧನೆಗಳು :

#### ಪರಿಶಿಷ್ಟಜಾತಿಯವರ ಅಭಿವೃದ್ಧಿ

ಒಟ್ಟಾರೆ 4,250 ವಿದ್ಯಾರ್ಥಿನಿಲಯ ಸೌಲಭ್ಯ ಒದಗಿಸಲು 45 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ ಮತ್ತು 50 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ಮತ್ತು ಮೆಟ್ರಿಕ್ ನಂತರದ ಒಟ್ಟು 16,48,391 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 3,032.26 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. 7 ಹೊಸ ಮೋರಾರ್ಜಿ ದೇಸಾಯಿ ಮಾದರಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ ರೂ. 1,556.30 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 73 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. 736 ಎಂ.ಫಿಲ್ / ಪಿ.ಹೆಚ್.ಡಿ. ಮಾಡುವವರಿಗೆ ರೂ. 17.49 ಲಕ್ಷಗಳನ್ನು ಆರ್ಥಿಕ ನೆರವು 10ನೇ ಮತ್ತು ಮೇಲ್ಪಟ್ಟ ತರಗತಿಗಳಲ್ಲಿ ಪ್ರಥಮ ದರ್ಜೆಯಲ್ಲಿ ತೇರ್ಗಡೆಯಾದ 7,437 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 44.75 ಲಕ್ಷ ಮೊತ್ತದ ಪ್ರೋತ್ಸಾಹ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. ಪ್ರಾಥಮಿಕದಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡುತ್ತಿರುವ 1,01,412 ಬಾಲಕಿಯರಿಗೆ ರೂ. 571.06 ಲಕ್ಷಗಳನ್ನು ವಿದ್ಯಾರ್ಥಿ ವೇತನ ನೀಡಿಕೆ ಅಂತರ್ಜಾಲ ವಿಧಾನ ಮಾಡಿಕೊಂಡ 485 ದಂಪತಿಗಳಿಗೆ ರೂ. 113.05 ಲಕ್ಷ ಮೊತ್ತದ ಆರ್ಥಿಕ ನೆರವು ಅಂಬೇಡ್ಕರ್ ವಸತಿ ಕಾರ್ಯಕ್ರಮದಡಿಯಲ್ಲಿ 17,632 ಮತ್ತು ಆಶ್ರಯ ಅಡಿಯಲ್ಲಿ 662 ವಸತಿಗಳ ನಿರ್ಮಾಣ, ಪ್ರಸ್ತುತ ವರ್ಷ ಅಂಬೇಡ್ಕರ್ ವಸತಿ ಯೋಜನೆ ಅಡಿಯಲ್ಲಿ 15,442 ಹೆಚ್ಚುವರಿ ವಸತಿ ನಿರ್ಮಾಣ ಯೋಜನೆ. 500 ವಿದ್ಯಾವಂತ ನಿರುದ್ಯೋಗಿ ಯುವಕರಿಗೆ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ತರಬೇತಿ ಮತ್ತು ಈ ವರ್ಷ ಇನ್ನೂ 2,100 ಅಭ್ಯರ್ಥಿಗಳಿಗೆ ತರಬೇತಿ ಒದಗಿಸಲು ಯೋಜನೆ ವಿವಿಧ ಅಭಿವೃದ್ಧಿ ಇಲಾಖೆಗಳ ವಿಶೇಷ ಘಟಕ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 30,873 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದೊಂದಿಗೆ ಒಟ್ಟಾರೆ 1,33,817 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ನೆರವು.

#### ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ

7 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 2 ಆಶ್ರಯ ಶಾಲೆಗಳ ಸ್ಥಾಪನೆ, 5 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು. 5 ರಿಂದ 10ನೇ ತರಗತಿಯವರಿಗಾಗಿ 2 ಹೊಸ ವಸತಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. 4 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 7 ಆಶ್ರಯ ಶಾಲೆಗಳಿಗೆ ಮಂಜೂರಾತಿ ಪ್ರಕ್ರಿಯೆ. 8 ಆಶ್ರಯ ಶಾಲೆಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣಕ್ಕೆ ಕ್ರಮ ರೂ. 98.00 ಲಕ್ಷ ವೆಚ್ಚದ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ 880 ನಿರುದ್ಯೋಗಿ ಯುವಕರಿಗೆ ತರಬೇತಿ ಪೂರ್ಣ. 3,596 ಅಂಬೇಡ್ಕರ್ ವಸತಿಗಳು ಮತ್ತು 2,967 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣ ಪೂರ್ಣ. ಈ ವರ್ಷ 5000 ಮನೆಗಳ ನಿರ್ಮಾಣದ ಗುರಿ. 5,201 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ರೂ. 520.10 ಲಕ್ಷ ಸಹಾಯಧನ ಬಿಡುಗಡೆ. ಐಟಿಡಿಪಿ ಪ್ರದೇಶಗಳಲ್ಲಿ 5,597 ವಸತಿಗಳನ್ನು ನಿರ್ಮಿಸಲು ರೂ. 319.40 ಲಕ್ಷ ಬಿಡುಗಡೆ. ವಿವಿಧ ಇಲಾಖೆಗಳ ಗಿರಿಜನ ಉಪಯೋಜನೆ ಅಡಿ ರೂ. 7,945 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದಲ್ಲಿ 31,235 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. 5,34,392 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ/ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 1,341.57 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ಕರ್ನಾಟಕ ಪರಿಶಿಷ್ಟ ಜಾತಿ/ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದಿಂದ ರೂ. 5,910.04 ಲಕ್ಷಗಳನ್ನು ವೆಚ್ಚ ಮಾಡಿ 19,685 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. ಕರ್ನಾಟಕ ವಸತಿ ಶಿಕ್ಷಣ ಸಂಸ್ಥೆ ಗಲ ಸಂಘದಿಂದ ಪರಿಶಿಷ್ಟ ಜಾತಿ/ಪರಿಶಿಷ್ಟ ವರ್ಗ ಮತ್ತು ಹಿಂದುಳಿದ ವರ್ಗಗಳ ವಿದ್ಯಾರ್ಥಿಗಳಿಗಾಗಿ ಹುಡ್ಕೂ ಸಾಲ ನಿರವನ ಯೋಜನೆಯಡಿ ತಲಾ ರೂ. 2.00 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ವಸತಿ ಶಾಲಾ ಕಟ್ಟಡ ನಿರ್ಮಾಣ.

#### ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ :

ಇಲಾಖೆಯ ವಿವಿಧ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನದ ಮೂಲಕ 6,10,733 ಫಲಾನುಭವಿಗಳಿಗೆ ರೂ. 86 ಕೋಟಿ ನೆರವು. ಪ್ರಸಕ್ತ ಸಾಲಿನಲ್ಲಿ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನಕ್ಕಾಗಿ ರೂ. 108.07 ಕೋಟಿ ಅನುದಾನ. 20 ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕಿಯರ ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಗಳು ಹಾಗೂ ಒಂದು ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕರ ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಕ್ಕೆ ಮಂಜೂರು. ಒಟ್ಟು ಸಾಮರ್ಥ್ಯ 1,050 ವಿದ್ಯಾರ್ಥಿಗಳು. ಒಟ್ಟು ರೂ. 585.49 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 40 ಮೆಟ್ರಿಕ್ - ಪೂರ್ವ ಹಾಗೂ ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. 2,55,769 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 257.07 ಲಕ್ಷ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ರೂ. 532.37 ಲಕ್ಷಗಳ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 22.10 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 442 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ಸಹಾಯ. 5,296 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ರೂ. 2,119.17 ಲಕ್ಷ ಆರ್ಥಿಕ ನೆರವು.

#### ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ :

ಅಲ್ಪ ಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿಗಾಗಿಯೇ ಪ್ರತ್ಯೇಕ ಇಲಾಖೆ 1999-2000ನೇ ಸಾಲಿನಿಂದ ಕಾರ್ಯಾರಂಭ. ಪ್ರಸಕ್ತ ಸಾಲಿನಲ್ಲಿ ಈ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಚಾರಿಗಾಗಿ ರೂ. 263.40 ಲಕ್ಷ ಅನುದಾನ ಬಿಡುಗಡೆ. ಶಿವಮೊಗ್ಗ, ಬಳ್ಳಾರಿ, ಹುಬ್ಬಳ್ಳಿ ಮತ್ತು ಬೆಳಗಾವಿ ನಗರಗಳಲ್ಲಿ ಮೋರಾರ್ಜಿ ದೇಸಾಯಿ ವಸತಿಶಾಲೆಗಳ ಪ್ರಾರಂಭ. ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಉಚಿತ ಶಿಕ್ಷಣ, ಊಟ ಮತ್ತು ವಸತಿ ಸೌಲಭ್ಯಗಳಿಗಾಗಿ ರೂ. 60,000 ಲಕ್ಷಗಳ ವೆಚ್ಚ. ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಬೆಂಗಳೂರು, ಮೈಸೂರು, ಧಾರವಾಡ, ಮಂಗಳೂರು ಮತ್ತು ಗುಲ್ಬರ್ಗಾ ನಗರಗಳಲ್ಲಿ 5 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ. ಸಾಂಸ್ಕೃತಿಕ ಹಾಗೂ ಸಾಮಾಜಿಕ ಚಟುವಟಿಕೆಗಳಿಗಾಗಿ ಸಮುದಾಯ ಭವನಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ಅಲ್ಪಸಂಖ್ಯಾತ ಸ್ವಯಂಸೇವಾ ಸಂಸ್ಥೆಗಳಿಗೆ ಗರಿಷ್ಠ ರೂ. 5 ಲಕ್ಷ ಅನುದಾನ. ಈ ಉದ್ದೇಶಕ್ಕಾಗಿ ರೂ.50 ಲಕ್ಷ ಮೀಸಲು. ಅಲ್ಪಸಂಖ್ಯಾತರ ವರ್ಗಗಳಿಗೆ ಸೇರಿದ ಐ.ಟಿ. / ಡಿ. ಪ್ರೋಮಾ ತರಗತಿಗಳ 840ಕ್ಕೂ ಹೆಚ್ಚಿನ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 9.25 ಲಕ್ಷ ಶಿಷ್ಯವೇತನ. 52 ಕಾನೂನು ಪದವೀಧರರಿಗೆ ನ್ಯಾಯಾಂಗ ಅಡಳಿತದಲ್ಲಿ ತರಬೇತಿ. ರೂ. 1,536.42 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 12,047 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ನೆರವು.

ಸಾಧಿಸಿದ್ದು ಬಹಳಷ್ಟು, ಸಾಧಿಸಬೇಕಾಗಿರುವುದು ಇನ್ನೂ ಬಹಳಷ್ಟು

ಕರ್ನಾಟಕ ವಾರ್ತೆ

*Greetings*

*from*

*Guru Malathi Iyengar & Family*



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### Inside

Calendar of Events	4
From the Editor General	5
The World of Percussion	6
Review	8
A note on Adavus	14
KGKP Awardees	15
Ganga Thampi	16

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Dr.A.H.Rama Rao &amp; Sudha Rao page

## BANGALORE

**Bharatiya Vidya Bhavana**, Race Course Road, 6 P.M., Mar.21, Bharatanatya by Ranjini Ganeshan and students. **Srikantham Sangeetha Sabha and Saptagiri Bhajana Mandali**, week long music festival at Sri Raghavendra and Sri Aanjaneya temple 8th Cross Malleswaram, Bangalore 560003: Mar.25, R.K. Srikantan(vocal). Mar.26, T.S. Satyavathy (vocal). Mar.27, Saralaaya Sisters (vocal). Mar.28, Loka V Shankar(flute). Mar.29, Ashok Hugganavar (Hindusthani vocal). Mar.30, Trichur Ramachandran(vocal) and Mar.31 Mysore R.S.Nandakumar(vocal). All programs start at 6.30 pm. **SRI RAMA SEVA MANDALI**, No 150, KHB Colony, Koramangala layout, Bangalore-560 095, **SRI RAMA NAVAMI CELEBRATIONS** - 2001, daily morning at 9.00 am pooja and adhishekha and evening at 6.30 PM music concerts at Indian Heritage academy hall (next to Bethany high school), Koramangala Police station, Sri Raghavendra swamy Temple), 6<sup>th</sup> Block, Koramangala Layout, Bangalore - 560 095: Ap.2, Nikhil Joshi(Guitar). Ap.3, R.Lalitha(Vocal). Ap. 4, K.L.Sheshidhar (flute). Ap.5, Ngarathna(Veena). Bharathi

## CALENDAR OF EVENTS

Venugopal(Vocal). Ap.6, Dr.Sadanand (Vocal). Ap.7, N.Anatha Padmanabha Rao(Vocal). Ap.8, Nirmala Srinivasan, Coimbatore(Vocal). Ap.9, Chandrika.R(Vocal) and Ap. 11, Mambalam Sisters (Vocal). **MES Kalavedi**, MES college, Malleswara, Mar.17, 6.30 P.M., Nagavalli Nagaraj(vocal). **Sri Devagiri Sangeetha Sabha**, Mar.31, Suguna Varadachari(vocal), Ap.1 C.S.Sanjeev(vocal), Ap.29 T.R.Sadashivan(veena). **D.Subbaramaiah Fine Arts Trust**, Sri Ramamandali, 9<sup>th</sup> block, Jayanagar, Maruti Prasad(vocal). **Raga Sudhalaya**, Sri Ganesha Temple, BEL Colony, Jalahalli, Mar.31, 6.30 P.M., K.Nataraj(vocal). **Nadajyothi Thyagarajaswamy Sabha**, Sri Kannika Parameshwari Temple, Malleswara, Mar.22, 6.30 P.M. vocal recital by N.P.Vasantha. **Malleswaram Sangeetha Sabha**, GIPA, Malleswara, Mar.18, Vishalakshi Nityanand(vocal). **Per-cussive Arts Centre**, GIPA, Mar.25, 5 P.M., Rajalakshmi Tirunarayanan (veena).

### MYSORE:

**Gana Bharathi**, Kuvempu Nagara, Mar.17, 6 P.M., R.Chandrika(vocal).



**PHOTO QUIZ: Name this legendary vocalist:**



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### DR.A.H.RAMA RAO HEADS PARISHATH

A Very well known philanthropist, staunch patron of music and dance, noted academician and an endearing personality Dr.A.H.Rama Rao has been unanimously elected as President of the prestigious music organisation Karnataka Gana Kala Parishath, an institution in which he has evinced a lot of interest and zeal to work. He has always supported the cause of classical music and dance in his own way.

Dr. Rama Rao and his wife Sudha Rao have been synonymous with the art and cultural activities. Besides sponsoring music and dance programmes and charities to religious and social activities and providing financial help to music institutions, Dr.Rao himself has been organising monthly music concerts for the benefit of the blind inmates of Sri Ramana Maharishi school for blind, Jayanagar under the banner of his Sri Rama Sudha Charitable Trust. The Trust along with the Bangalore Lalithakala Parishath holds annual festivals of dance, drama and music at Dr.H.N.Kalakshetra.

Dr.Rama Rao has been successfully implementing the literacy drive with his innovative methods. Children are educated and through them their entire family gets educated. This sort of networking in achieving the goal of literacy has been yielding rich dividends. Free clothing, food and shelter is provided to the needy and the campaign has reached even the weakest of the society.

His services as the secretary of the prestigious National Education Society have been remarkable. An ardent follower of Padma Bhushan Dr.H.Narasimhaiah, Dr. Rama Rao is very social and easily accessible. Married to Sudha Rao, herself a good singer and lover of music, he is a happy family man with two brilliant daughters.

Dr.Rama Rao's services are recognised by one and all. He has been bestowed with the Kannada Rajyotsava award. He has also been a recipient of several awards and titles and honours presented to him by various Maths and organisations.

With his visionary leadership the Karnataka Gana Kala Parishath is sure to make great strides in its pursuit of music. Atleast now onwards, under his leadership and guidance the artistes of Karnataka would get their due at different levels.

***Congratulating Dr.Rama Rao wholeheartedly on this elevation, GUNAGRAHI gratefully acknowledges his continued support in its sustained progress and development.***

***May his tribe increase!***

***- Karnataka Kala Sri Dr. M.SURYA PRASAD -***

## THE WORLD OF PERCUSSION

One of the differences between Indian Classical Music and its western counterpart is the importance given to percussion in the former style. Percussion is the backbone of Indian classical music. Its importance is best expressed in the saying Shruti Mata Laya Pita (the microtone is the mother while tempo is the father).

Prominent among all forms of music and dance which depend on percussion is Kathakali where percussion is the only musical accompaniment to the verses sung by the singer while the actors go about representing the lyrical content of the songs.

The first thing a lover of Indian dance notices when he sees a performance of ballet is that the ballerina is moving her body to the melody while the Indian dancer moves her body to the beat. The beat which is provided by the drum. And what a variety of drum there is in India!

There is the tabla which the Kathak dancer dances to; legend has it that the table is actually the pakhawaj cut into two. Used by the dhrupad singer and the Odissi dancer, the pakhawaj has mythological roots and is the percussion instrument you see on the temple frescoes and stone carvings in caves. The pakhawaj apparently was created because an instrument was needed that could recreate the sound of Indra (the Hindu counterpart of Zeus king of Gods) as he moved through the heavens on his elephant Airavata.

Listen to the pakhawaj by itself or as it accompanies the singer or dancer and you will get the distinct impression of distant thunder or of the majestic gait of the elephant as it moves in a royal procession. While the pakhawaj produces the most satisfying bass sounds amongs the

drums of India. Its progeny the tabla can be played with greater speed. The technique of the pakhawaj allows for the performer to keep the drum with the playing surfaces parallel to the ground while the tabla is more like drumming on your table. This simple difference allows for greater speed in playing with the result that the tabalchi and the Kathak dancer are the fastest exponents of their respective arts.

The tabla is also used in an interesting incarnation. The baaya (the right handed one) which handles the treble notes, is used to create melody by arranging eight or ten of these pitched differently in a semi-circle around the tabalchi who then uses these to recreate the notes that the singer or instrumentalist has used. The tabla-

tarang is now a performing art by itself with few practitioners in India, the biggest market for these being the movies in which a dancer is shown dancing down an entire flight of drums to the notes of the tabla-tarang.

In south India we have a mind-boggling array of drums the most prominent being the mridangam used in every South Indian state and associated with the dance styles of Bharatanatya, Kuchipudi natya and Mohini Attam. While the north Indian dancer in Kathak is apparently satisfied with one percussion instrument as accompanist, the south Indian dancer depends on not only the mridangam but also the chenda, the maddalam, the edakya, the morsing (or mukhaveena) with more than of these present during a performance of Mohini Attam, Kathakali, Kuchipudi natya while the Bharatanatya dancer is

content with just the mridanga.

The relationship between the dancer and the drum is intimate beyond belief; it is as if an umbilical cord binds the two, one anticipating the other and being there at exactly the same moment in time when the other wants it. A mind-numbing series of point (when two sections of the orchestra play the same note at the same time they are said to be at point) are created when the dancer and the drum interact in dynamic styles like Bharata Natyam or Kathak. While daughters of rich fathers have more than one drum in the orchestra-the mridanga, the morsing, the ghata-the most interesting aspect that is sometimes lost on the audience is that there is a percussion instrument that is dancing too. That drum is to be found attached to the feet of the dancer who slaps the earth with her feet in much the same manner as the drummer

slaps the taut leather on either side. (So that makes it the second difference then. The ballerina does not use her feet like the drummer uses his hands.) With the diversity in drums it follows naturally that their playing techniques differ too. Most drums like the tabla, mridangam, pakhawaj, dholak, the khol, the kanjira are played with the bare hands while the ghatam-a pot made of clay mixed with metal - is played with brass rings around the fingers which are used to bring out the most amazing sounds from the belly of the earthen pot.

(To be contd.)

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# REVIEWS

## BANGALORE

### Nadajyothi Festival

The 37<sup>th</sup> annual music festival and Aradhana of Trimurthies and Purandaradasa was held for one week at Sri Kanyakaparameshwari Temple premises, Malleswara under the auspices of Nadajyothi Sri Thyagaraja Swamy Bhajana Sabha.

Veteran vocalist Jayalakshmi Srinivasan supported by R.Raghuram, S.Sridhar and N.S.Krishnaprasad on violin, mridanga and ghata respectively displayed her unfailing allegiance to Karnatak classicism and tradition. She never tried anything, which was impossible and artificial. And hence, the delineations endeared themselves to the rasikas and left behind an enjoyable impression. The highlight of her recital was the detailed treatment of Kalyani for Shyama

Sastry's 'Birana varalichchi'. The alapana was studded with simple yet artistic phrases. There was an easy flow of music in tristhayi. The kalpanaswaras spoke of Jayalakshmi's laya acumen.

### Raghuram's harmonium

The music festival concluded with the valedictory function presided over by noted parliamentarian H a r n a h a l l i Ramaswamy. He felicitated veteran musicians R.Seetharam (vocal), Jayalakshmi Srinivasan(vocal) and A.V.Vekataramanaih (violin) with 'Kalajyothi' awards carrying a citation, a memento, a shawl and fruits. Middle-aged, brilliant violinist and a harmonium player B.Raghuram was presented with 'Nadajyothi' puraskar. Prizes were also dis-

tributed to Anupama Srimali(vocal), R.Karthik(violin), S.Ashok(mridanga), M.L.Rajiv(khanjira) and A.V.Sathya narayana (violin) who had successfully participated in the 'concert-type competitions'.

After the formal function, B.Raghuram established an intimate rapport with the audience with his delightful harmonium play. Rewardingly supported by R.Achyuta (violin), N.G.Ravi(mridanga) and M.V.Sampath kumar Sharma (morsing), Raghuram demonstrated his artistic mastery over the instrument by rendering Hamsadhwani (Vatapi). The nuances of the raga and the intricate gamakas found right expression in his play. One could enjoy the sahitya bhaava too. That vouched for his

dexterity. He rendered a good number of madhyama kala krithis and settled down for 'Kanjadalayataakshi'. The chittaiswaras and the following kalpana swaras contributed to the liveliness of the concert. -- Kattee

#### **Shridhars shine**

The award winning cine-actor Sridhar and his wife Anuradha Sridhar have, without doubt, carved a niche for themselves in the field of classical dance. Their performance on the concluding day of the Kinkini dance festival at Dr.H.N.Kalakshetra brought to the fore their involvement with the dance form. A dance-drama 'Mahabharatham' conceived and choreographed by Sridhar drew a packed house. Though this dance-drama has been presented earlier on some other occasion and stage a few months ago, it was refreshing and the dancers made it a lively affair by their artistic performance.

The theme of Mahabharatha, one of the eternal epics of the Indian culture, was unfolded in different scenes on the basis of the lyrics provided by a noted scholar S h a t a v a d h a n i Dr.R.Ganesh. The music composed by splendid singer Nagavalli Nagaraj had rich Karnatak values, beauty and effect. The ekaaharya was impressive.

Usefully and captivatingly accompanied by K.R.V.Pulikeshi (nattuvanga), D.S. Srivatsa (vocal), V.R.Chandrasekhar (mridanga), Mahesh (flute) and Prasanna Kumar (morsing), Sridhar and Anuradha began with salutations. The coordination between the dancers and the musical ensemble was total and perfect. The different episodes of Mahabharata demand a sensible saatwikaa bhinaya. Sridhar and Anuradha rose to the occasion in fulfilling this

demand. The Navarasas were excellently evoked at different levels and stages. The scenes of Draupadi swayamvara, Arjuna getting the pashupataastra, Geetopadesha et al, came alive in the dancers' neat abhinaya.

#### **Impressive Poornima**

Seasoned danseuse Poornima Ashok, a disciple of Guru Radha Sridhar captivated the audience with her clean lines and hand movements. Her dedicated work got reflected in the items rendered. Maintaining the lively tempo of the dance, she sketched vipralabdha, virahotkhantita and khandita nayikas with ease and professional elan. The string of adavus which made up the nritta in the varna 'Nee inda maya' (Dhanyasi) were not only attractive but brought out the best of talent of Poornima. Some of the jatis were

just superb and left an indelible mark. She excelled in portraying khandita nayika on the basis of 'Madittavar' (Saveri).

#### **Nrithyollasa 2001**

A two day 'Nrithyollasa 2001' was held at Ravindra Kalakshetra under the banner of Natyantarang, a school of dance led by dancer-choreographer Shubha Dhananjaya. On the evening of the first day, Shruti N.Murthy gave short Bharatanatya recital. Shruti, trained by Guru Revathi Narasimhan of Natya Niketan. The young dancer displayed her latent talent in the portrayal of Ananda Tandava.

Shubha Dhananjaya kept up a neat profile of her dance and impressed the lovers of dance with her seasoned artistry. Aably accompanied by Poorna Suresh(nattuvanga), Jahnavi Jayaprakash (vocal), Nagaraj(violin), Srihari(mridanga),

Narasimhamurthy (flute) and Pratap(ghata), Shubha began with a Pushpanjali in Nata raga followed by a Ganesha stuti(Vakratunda). The dancer beautifully sketched the attributes of Lord of Obstacles.

Shubha had a Navaragamalika varna by K.Dandayudhapani Pillai as the major item of her recital. The varna 'Swamiye azai toti' addressed to the Lord Nataraja brought to the fore the dancer's hold over the tri-aspects of Bharatanatya, nritha, nrithya and abhinaya. Shubha has mastered the Perini nrithya under the expert tutelage of her Guru S.V. Srinivas. The legendary E.Krishnaiyer rejuvenated this significant form of dance. Madurai Srinivasan, Muttu kumaraswamy Pillai and others have contributed much in popularising it. Like dancing on a brass plate in Kuchipudi natya, in Bharatanatya dance is performed on an earthen pot. Shubha executed

challenging jatis during her Perini nrithya. The laya patterns marked by nadai bedhas and variations in speed(save a couple of avaratanas) enthralled the audience. Before concluding her solo Bharatanatya recital with a tillana in Amritavarshini raga, she enacted a pining nayika on the basis of a Javali. The mugdha nayika got neatly sketched by her.

#### **Well rehearsed jugalbandhi**

Veena Vijay and Udaykumar Shetty were locked in a jugalbandhi in the opening of their recital. A mangalacharan was presented in their respective Kuchipudi natya and Odissi dance vocabularies. Both of them presented a well-rehearsed item with some interesting movements. The

dancers covered the entire stage and had in their composition of dance some congruent movements but peculiar to their respective dance forms.

Artistic chalis and angikas marked Uday's exposition of a Saveri pallavi. But one felt that more lively facials could have made the number an unforgettable experience. Veena was at her best in her favourite Simhanandana nrithya. Dancing to Simhanandana tala(128 aksharas), she drew the picture of a lion on a white cloth to be admired by the packed audience. The Kannada version of Bhama kalapamu evoked mixed reactions.

#### **Sridevi's Mohini Attam**

Sridevi Unni and her group of students gave a good account of themselves in the rendition of Chollakattu in their Mohini Attam recital. Mohini Attam is essentially a solo dance performance. But

Sridevi was almost successful in the concert under review. Though the jatis suffered a bit in a group rendition the characteristic features of this lasya-oriented dance form were in tact. Sridevi excelled in the portrayal of 'Taruni nee enda'(Shahana) which was marked by a refined gestural language.

Attractive props and stage décor, meaningful and well handled recorded music, lyrics in different languages drawn from various sources like Krishna Yajurveda, Krishna Kamamritha, Meera Bai, Haridasas, Surdas etc, to mention a few points, made the dance feature entitled 'Kanmani Krishna' a delightful presentation. The students of 'Natyaaantaranga' led and directed by their Guru Shubha Dhananjaya moved briskly on the stage and depicted the story of Krishna. The music and dance direction by Jahnavi Jayaprakash and Shubha respec-

tively was commendable. The big stage of Ravindra Kalakshetra was artistically used.

#### **Nivedita's neat recital**

Nupura, a renowned school of dance led by Guru Lalitha Srinivasan presented young K.A.Nivedita Devi in a compact Bharatanatyam recital at Ravindra Kalakshetra. The students of Guru Lalitha are known for their arduous training and commitment to their work Nivedita was no exception to this. Anga shuddhi and laya shuddhi was conspicuous by its presence throughout the recital. Whether it was mukhija or hasta and paada vinyasa, Nivedita's refined touch was there in them. The opening Shiva stuti, Pushpanjali and Ganesha stuti (Nata) followed by a ragamalika jatiswara (mishra chapu) spoke of the dancer's confidence and conviction

about the art. The ragamalika shabda was marked by and admirable grace.

A varna in Kannada 'Madhavana kare taare' set to Saveri raga and adi tala, was delineated with aplomb. The nayika who yearns for Madhava was sketched artistically by the dancer. A virahotkhanita nayika came alive in her engrossed abhinaya in the exposition of a Kanakadasa pada 'Indu nee kare taare' (Kapi raga, adi tala). In the light of this rendition, there was nothing special to write home about in the presentation of a Javali 'Swamininne' (Behag). The recital concluded with a brisk Kadanakutoohala tillana. Nivedita received commendable support from her Guru Lalithia Srinivasan (nattuvanga), H.K.Narayana (vocal), S.Chandrasekhar (violin), V.R.Chandrasekhar (mridanga) and

Ashwathanarayana(flute).

#### Artistes felicitated

Sri Guru Raghavendra swamy Trust remembered its founder Abhinava Kanakadasa K.R.Ashwathanarayana on his death anniversary day at Prasanna Kalyana Mandira in a unique way. Sri Ompuri Swamiji felicitated seasoned percussionist and a noted organiser B.K.Chandramowli and a reputed exponent of Harikatha N.R.Gnanamurthy. Both of them were presented with a shawl, citation and other paraphernalia. Chandramowli was conferred the title of 'Laya Bhushana' and Gnanamurthy was presented with the title of 'Keerthana Bhushana'. The Trust secretary M.V.Ramachandrasa compere the programme and also welcomed the gathering. Joint Secretary and a veteran Harikatha vidwan Nanjundaswamy proposed a vote of thanks.

#### Veena duet

A veena duet was presented by Sri Thyagaraja Gana Sabha and Sri Mookambika Talavadya Sangeetha Kalashale featuring Veena Prakash and Archana Rajeev supported by H.S.Krishna murthy (mridanga) and Srishyla(ghata). The choice of krutis, style and method of their presentation was good. Opening with Begade varna, they played 'Sri Mahanatha Ganaptim' (Athana), 'Shobilli Saptaswara' were decorated with swaras. Harikambhoji (Dinamani) was good. They could have done well to elaborate it with neraval and swaras. Hindola(Manasuloni) and Chittaranjani (Nadatanumanisham) was followed by a raga, tana and pallavi in Kalyani with a ragamalika swaraprastara. The two veenas did not merge as one with shruti and this was a deterrent to

**The following artistes have been selected to be honoured  
on the valedictory day of the 31<sup>st</sup> music conference  
to be held at Udupi's Rajangana on Marh.18:.**

**Vidyabhushana(vocal):** A popular performer Vidyabhushana learnt music from his father B.V.Narayana Aithala, R.K.Srikanthan and T.V.Gopalakrishnan. It was TVG who brought him on to the Carnatic stage. Blessed with a melodious voice, he has been a prolific performer giving concerts within and outside the country and bringing out audio cassettes. He has been a magnificent patron of music. When he was the Head of the Sri Kukke Subramanya Math, he provided a platform for the musicians of South India under the banner of his Sri Govinda Gana Sabha. After relinquishing the Math, he founded Bhakti Bharathi Pratishthana and continues to patronise Carnatic music under that banner. Besides countless performances, he has more than 150 cassettes to his credit.

**Prof.G.Madhava Bhat (Hindusthani):** Born into a traditional family of Gurupura in Mangalore district, Bhat obtained the 'Sangeetha Visharada' degree from Akhila Bharata Gandharva Mahavidyalaya Mandala and started propagating Hindusthani music by establishing Saraswathi Sangeetha Shaale in Bantwala. He has been instrumental in propagating Hindusthani music in Udupi and surrounding places. His five decades' of service as a vocalist, violinist and tablaji and as an able teacher has been fruitful. He also served as the Principal of the Manipal Academy of General Education for 25 years. Even at his age of

85, he is training students in Hindusthani music at his Madhava Sangeetha Vidyalaya. He has won many awards and titles.

**Shimoga Subbanna(Sugama Sangeetha):** One of the leading and award winning sugama sangeetha singer Shimoga Subbanna is a lawyer by profession. He has toured extensively in India and abroad, popularising Sugama Sangeetha. A large number of audio cassettes and varieties of electronic media concerts have endeared him to the audience. He has been the first Kannadiga to win the Golden Lotus national award for his playback singing in 1979. He has won many awards and titles including Rajyotsava and Karnataka Sangeetha Nrithya Academy Awards.

**A.Eshwaraiah(art critic):** A senior journalist who is dedicated to one of the leading Kannada dailies of Karnataka 'Udayavani', Eshwaraiah is a multi-faceted personality. His contribution to the Kannada literature in the form of short stories, essays etc, has been immense. Born at Ananthpura in Kasaragod he has mastered English literature along with Carnatic music, violin, flute, clarinet and keyboard. He is also an expert in Bharatanatya, Yakshagana, films and photography. He has been serving on various committees of different art and cultural organisations. A winner of Karnataka Press Academy Award, he presided over the Yakshagana confer-

ence held at Kasargod.

**L.Bheemachar(morsing):** Trained under the reputed mridangist H.Puttacher, Bheemachar took to morsing instrument as per the instructions of his Guru. Making his debut in the year 1952, he has never looked back. He has accompanied almost all the past and present leading musicians. Perhaps for the first time he has designed, played and directed a unique 'Morsing Tarang' group performance comprising his son B.Rajasekhar and daughter B.Lakshmi. He has been winner of several honours

and titles.

**Udupi Lakshminarayana (dance):** Encouraged by his then classmate Sri Vishweshateertha Swamiji of Pejavar math and Krishnarao of Woodlands of Chennai, Lakshminarayana gained mastery over Bharatanatya and nattuvanga under the Guru Ellappa Mudaliar. He has been actively choreographing dance-dramas and films since 1962. Many talented disciples have performed Rangapravesha under his guidance. His awards and titles include 'Natya Kalai Maamani', 'Nrithya Mayur' and others

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